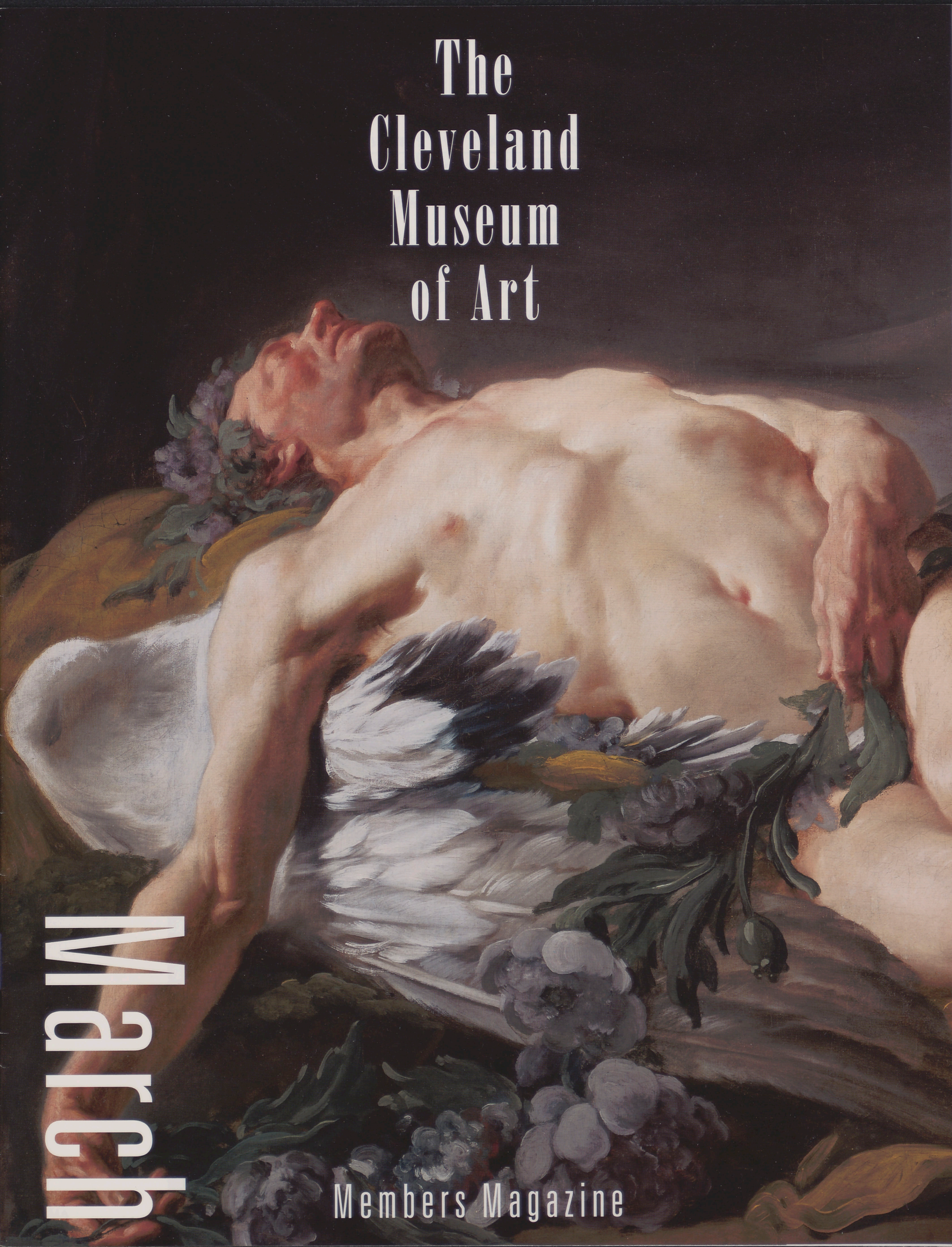
The Cleveland Museum of Art



March

Members Magazine

Current Exhibitions

Cover: Detail of Restout's Sleep—Figure Study *(c. 1771, oil on canvas, Purchase, Leonard C. Hanna Bequest 1963.502), one of the most important examples known of the "painted academy"*

DIEGO RIVERA: ART AND REVOLUTION

Gallery 101, through May 2
A major retrospective celebrates a great artistic and political revolutionary
Sponsored by AT&T, with additional support from the Raymond John Wean Foundation

MEXICAN PRINTS FROM THE COLLECTION OF REBA AND DAVE WILLIAMS

Galleries 109–110, March 14–May 23
A potent synthesis of nationalist fervor and European modernism

JEAN-BERNARD RESTOUT'S SLEEP—FIGURE STUDY *AND THE FRENCH ROYAL ACADEMY*

Galleries 111–112, March 14–May 23
Premier examples of the hallowed academic tradition of rendering the human form



Designed by the famed Renaissance painter Raphael, The Massacre of the Innocents *became one of the most famous prints produced in Renaissance Italy. Artists all over Europe frequently copied its figures as a way to learn from the Italian master. This version (c. 1511–15, Gift of the Print Club of Cleveland 1964.23) is an engraving by Marcantonio Raimondi (Italian, c. 1475/80–before 1530).*

DRAWN TO THE BODY: THE HUMAN FIGURE AND THE GRAPHIC ARTS

Gallery 111, March 14–May 23
Prints and drawings from the collection celebrate the central role of the human figure in Western art

GRACIELA ITURBIDE PHOTOGRAPHS: VISIONS OF MEXICO

Gallery 105, March 20–June 2
A rich culture yields dramatic, authentic images

R. CLARKE-DAVIS PHOTOGRAPHS: IN BETWEEN

Gallery 105, through March 17
An exuberant vision concentrated by the eccentricities of a toy camera

FACES AND FACADES: THE CLEVELAND MUSEUM OF ART 1916–1998

Lower Level/Education
A history in archival photographs
Patron Sponsors Mary and Leigh Carter

From the Director

Dear Members,

Diego Rivera: Art and Revolution is in full swing now, and I hope you all will make sure to see this remarkable exhibition at its inaugural venue here in Cleveland.

Two exhibitions that complement the Diego Rivera show open this month as well: *Mexican Prints from the Collection of Reba and Dave Williams* opens the 14th and *Graciela Iturbide Photographs: Visions of Mexico* opens the 20th. Each of these two shows offers an interesting perspective on Mexican art and culture. Collectors Reba and Dave Williams will be here in person to discuss their collection on Wednesday the 24th.

As you all know by now, we work diligently to provide interesting programming complementing our major shows, and this one is no exception. The subject matter and cultural context of Diego Rivera's art offer a particularly rich variety of possibilities.

For starters, mark your calendar for the evening of March 3, when you can be part of a cultural dialogue focused on the art of Rivera. Led by former Ohio Attorney General Lee Fisher, a group of panelists—including myself—will hold an interactive discussion on the social power of Rivera's art and social justice issues for today's society. Admission is free, but reservations are necessary (and seating is limited), so reserve your spot early. I believe events like this demonstrate the unique potential of our museum to "convene the community." While this event is not part of our Lila Wallace–Reader's Digest Grant, it is certainly in the spirit of *Convening the Community*—a spirit that imbues so many of our activities. A selection of hands-on family events and scholarly lectures rounds out the Rivera-themed educational programs.

John Ewing has developed a fascinating film series, "Variations on *Que Viva Mexico!*" In the early 1930s, Diego Rivera invited the great Soviet director, Sergei Eisenstein, to Mexico to create a grand epic about the country and its people. Eisenstein shot five of the intended six episodes before his funding was cut off and he was forced to return to the Soviet Union. He never saw the negative again. But subsequent filmmakers have had access to the footage, and the four films in this series present some of their interpretations of Eisenstein's great unfinished opus.

I am delighted to announce that the museum's Department of Musical Arts is reviving its acclaimed AKI new music festival after almost 14 years—and it's bringing it back with a vengeance. There are 10 concerts featuring 28 composers, most of them free, most of them here at the museum. I can't describe them all here—check the program pages for complete details—but I want to call your attention to AKI because it exemplifies an important curatorial role the museum plays in the musical life of Cleveland: commissioning and providing performance venues for quality contemporary music.

Those ought to be plenty of reasons to visit us this month, but if you've become a member in the last 18 months we've got even more: stop in for one of two new member orientations, Wednesdays the 17th and 31st at 6:15. Visit the galleries or stay for a meal and a concert or movie afterward. We look forward to welcoming you.

Sincerely,

Robert P. Bergman, Director



Lily Library, Indiana University

Small world: Diego Rivera, Frida Kahlo, an unidentified woman, and (seated) Soviet filmmaker Sergei Eisenstein relax in the Riveras' garden.

The Real and the Ideal

A PAINTING IN FOCUS: JEAN-BERNARD RESTOUT'S SLEEP—FIGURE STUDY *AND THE FRENCH ROYAL ACADEMY OF PAINTING AND SCULPTURE*
March 14–May 23



This powerful chalk study of a muscular model by Restout shows the mastery of the human form that all academically trained artists learned to develop (École National Supérieur des Beaux-Arts, Paris).

With this exhibition, the museum inaugurates a series of shows conceived to present new research and to enhance understanding of major works in the permanent collection.

In 18th-century Paris, learning to become an artist was a thoroughly regulated practice. Any student of serious artistic ambition knew that success came only through study at the Royal Academy of Painting and Sculpture. Founded in 1648, the Academy approached art as a serious intellectual discipline, not as a craft or trade. The institution held that the greatest works of art told the story of great actions by men and women, and that any ambitious painter or sculptor was required to develop an extensive knowledge of history, classical literature, and the Bible. Artists at the Academy tended to specialize in a particular genre of work, such as portraiture, still life, landscape, or scenes of everyday life. History painting, as works with a story derived from literature were known, was at the top of this hierarchy of genres.



Restout's Sleep—Figure Study

Because of this emphasis on history painting, the Academy's teaching methods centered on the human figure, specifically on drawing from a posed male model (known as life drawing, or life class). Life class was so closely associated with the Academy that life drawings themselves became known as "academies." One of the most important 18th-century paintings in the museum's collection, Jean Bernard Restout's *Sleep—Figure Study*, is essentially a painted version of a life drawing—a painted academy.

To understand the painting, one must also understand how important life class was for the Academy's students. Students drew from a nude male model almost daily, so drawings of the human figure became an art form in their own right. Included in the exhibition is a beautiful study in red chalk by Restout himself, one of the few known life drawings by him. Although the figure is introspective and quiet, his muscles are tense, and one gets the sense of a great reserve of power within his body. The drawing makes an interesting contrast to *Sleep—Figure Study*, which shows the model in the guise of a figure from classical mythology, his attributes of wings and of poppies indicating that he is Somnus or Morpheus, gods associated with sleep. The model in Restout's life drawing, on the other hand, is simply posed before

Paul-Ambroise Slodtz carved the marble Fall of Icarus *(Musée du Louvre, Département des Sculptures) as his "reception piece"—a work made as requirement for becoming a full member of the Academy. Prominently displayed as part of the Academy's collection, the sculpture clearly influenced Restout when he painted* Sleep—Figure Study, *though he decided to turn his figure into a different character.*



the artist as the object of a drawing exercise. We could, however, easily imagine the figure transformed into a warrior or god with a few simple additions, such as a shield and helmet. The differences between these two works make an essential point about how academic artists like Restout perceived the human form: they studied it for its own sake, but were always aware of the human figure as a character in a story.

The exhibition includes a number of other works that show how artists in 18th-century France represented the male nude, and examines how the Academy as an institution influenced its students and members. A watercolor by Charles-Joseph Natoire illustrates several important points about the Academy's practices, such as its encouragement of students to emulate great masters of the past. In Natoire's image of the Academy, we see many celebrated works of painting and sculpture on display around students who draw from a posed model. Students worked from nature directly—the live model—but their perception of nature was always tempered by the idealism of the human form depicted in works of art. This was the essence of the Academy's teaching method, and it is the essence of Restout's beautifully painted study.

■ Carter E. Foster, Assistant Curator of Drawings



One of a pair of watercolors by Natoire (Courtauld Institute Galleries, London) illustrates how artists in 18th-century France learned from both the live model and from great works of the past presented to them as examples for emulation.

Prints for the People

MEXICAN PRINTS FROM THE COLLECTION OF REBA AND DAVE WILLIAMS
March 14–
May 23

Reba and Dave Williams own one of the largest and finest private collections of American prints. An exhibition of approximately 100 works from their equally rich, diverse collection of Mexican prints opens at the museum this month.

During the 1920s–50s Mexico witnessed an important printmaking revival that paralleled the country's more widely known mural movement. Many artists in the exhibition were also muralists. Prints, like murals, were considered popular art, accessible to all (especially the illiterate), and thus ideally suited the propagandistic, political imagery championed by Mexican artists following the revolution of 1910–20. The working classes led the revolt, and it was their revolutionary ideals—opposition to all forms of exploitation and imperialism, equality among classes and races, improved educational systems, liberal reforms, and Mexican autonomy—that the artists often addressed in their work.

Social issues, historical events, heroic peasants and workers, and political villains are recurring themes. A renewed sense of self-worth gave rise to images of religious and social customs as well as motifs connected to indigenous cultural history—that of the Aztecs, the Maya, and other Mesoamerican ancestors. This reclamation and celebration of the rich heritage and virtue of the Mexican people, referred to as *mexicanidad*, or "Mexican-ness," transcends the different generations and styles of the more than 40 artists represented in the exhibition.

The leading Mexican muralists—Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros, known collectively as "los tres grandes" or "The Big Three"—embraced printmaking as a means of disseminating their imagery to a wide audience. Murals commissioned for public buildings could only be experienced on-site, while prints provided a more intimate format, were inexpensive, transportable, and did not require a patron. The radical potential of the graphic arts had been suggested in the stylistically simplified images of political satire and social commentary found in the popular illustrations and

The exhibition is circulated by The American Federation of Arts. Educational materials are made possible by The Brown Foundation, Inc.



Orozco's 1935 lithograph Sombreros *(also known as* Zapatistas*) captures the rough-and-ready character of the peasant followers of revolutionary leader Emiliano Zapata (c. 1879–1919). A seemingly endless sea of hats is punctuated by exaggerated expressive faces reminiscent of caricatures found in popular 19th-century Mexican satirical prints. (Collection of Reba and Dave Williams)*



Siqueiros's Untitled (Bilbao and Galvarino) *from 1946 is based on a detail from his 1941 mural* Death to the Invader, *commissioned for a school library in Chile. The mural features famous Mexican and Chilean historical figures who were instrumental in leading the struggle for independence from Colonialism. (Collection of Reba and Dave Williams)*

broadsides of José Guadalupe Posada (1852–1913) and other 19th-century Mexican printmakers.

This potential was exploited by artists working after the revolution and culminated in the establishment of a printmaking workshop, the Taller de Gráfica Popular (TGP), in 1937. This artists collective was formed to promote art as a means of mass education and ideological persuasion. The TGP produced woodcuts, linocuts, posters, pamphlets and magazine illustrations that encouraged continued support for revolutionary reforms. Through the workshop scores of artists gained access to printmaking facilities. More than half of the artists in the exhibition were affiliated with the TGP, among them its principal founders, Leopoldo Méndez, Pablo O'Higgins, and Luis Arenal. The group established an international reputation through exhibitions and associated workshops in the United States, Brazil, and Italy.

During the social upheavals in the first half of this century, a dynamic exchange of political and aesthetic philosophies took place between Mexico, Europe, and the United States as artists, politicians, and philosophers traveled from one country to another in pursuit of common ideals. The exhibition includes prints by non-Mexican artists living and working in Mexico, such as those of the American Elizabeth Catlett, as well as works by Mexican artists that were produced outside the country, including early prints made by Rufino Tamayo and Rivera in New York.

Styles ranged broadly, but a primarily figurative, realistic art predominated. Unlike the quickly stagnant Social Realist styles dictated by government policy in Weimar Germany and Soviet Russia, Mexican Social Realism derived from the artists' own convictions, remaining flexible and vital throughout the 1940s and '50s. A variety of stylistic interpretations were accommodated as artists experimented, debated, and collaborated. Also characteristic is the Mexican artists' synthesis of indigenous styles with avant-garde developments in Europe, incorporating the fragmented forms of Cubism and the dream-like environments and irrational juxtapositions of Surrealism. This exhibition demonstrates the essential role that printmaking has played in the aesthetic and social history of Mexican culture and its rich visual imagery.

■ Shelley R. Langdale, Assistant Curator of Prints



Zapata, *a 1932 print by Rivera based on a detail of his Mexican history mural in the Cortés Palace, shows the champion of land reform dressed in traditional* campesino *white clothing and sandals. Carrying a machete (the tool of subsistence), he stands triumphantly over the defeated enemy who represents the wealthy hacienda owners. (Collection of Reba and Dave Williams)*

Rivera and Cubism

Perhaps the most overlooked aspect of Diego Rivera's career is the 14 years he spent as an active member of the European avant-garde. Born in Mexico in 1886, Rivera arrived in Spain in 1907, barely 20 years old. By 1913 he had joined the Cubist movement in Paris. Within a year, he entered into a collegial relationship with Pablo Picasso (1881–1973), whom Rivera jokingly referred to as "our Lord, Jesus Christ."

After the outbreak of World War I, and influenced by his affiliation with Mexican and Russian refugees in Paris, Rivera began inserting references to his political views and his Mexican national identity into his Cubist paintings. The most obvious example is *Zapatista Landscape*, a painting inspired by a photograph of Emiliano Zapata, a champion of land redistribution and a leader of the Mexican Revolution of 1910–20. Rivera also expressed his growing self-identification with Hispanic culture in *Portrait of Martín Luís Guzmán*, a Mexican novelist who fought in the same revolution as a member of Pancho Villa's guerilla army. Even Rivera's deceptively innocuous *Still Life on a Café Table* contains a reference to Benito Juárez, an Indian from Oaxaca who led the struggle to oust French colonialists from Mexico in the 1860s.

Zapatista Landscape was both a triumph and a turning point in Rivera's relationship with Picasso. Shortly after the painting's completion, rumors began circulating that Picasso had pla-



Zapata, c. 1915 (Photo Archivo Casasola)



The imagery of Rivera's Zapatista Landscape (The Guerrilla) *from 1915 (oil on canvas, 144 x 123 cm, Museo Nacional de Arte, Mexico City, Collection Marte R. Gómez–INBA) makes reference to Emiliano Zapata (1879–1919).*

Reproduction of works by Diego Rivera is authorized by the National Institute of Fine Arts, Mexico.





Picasso's Student with a Newspaper *from 1913–14 (oil and sand on canvas, 73 x 59.5. cm, private collection, Switzerland) and Rivera's* Sailor at Lunch *from 1914 (oil on canvas, 114 x 70 cm, Museo Casa Diego Rivera, Guanajuato, Mexico, Collection Marte R. Gómez–INBA) illustrate the stylistic similarities between these two Cubist masters.*

giarized Rivera's technique of painting trees, as well as Rivera's device of using trees to create a transition from the foreground to the distant landscape. Even though these rumors were absolutely true, Picasso became so infuriated that he repainted *Man Seated in Shrubbery*, one of the paintings involved in the controversy. A colleague commented on the growing friction between the artists: "Picasso . . . used to come by Rivera's studio and wander about freely, turning over canvases at will to look at them. Rivera complained to me more than once: 'I'm sick of Pablo. If he pinches something from me, people will rave about Picasso. As for me, they'll say I copy him. One of these days either I'll chuck him out or I'll shove off to Mexico.'" According to Rivera, at one point he nearly came to blows with Picasso: "He left when I picked up my Mexican stick and threatened to break his skull." In fact, their personal relationship continued, but they began to pursue divergent artistic paths.

In retrospect, it is clear that Rivera created an unconventional, postcolonial, non-Eurocentric form of Cubism that synthesized avant-garde tendencies with references to personal iconography, aesthetics, and national cultural identity. Although Rivera contributed to the expansion and enrichment of Cubism, his unorthodox approach earned him the enmity of the movement's critics. These critics, allied with like-minded artists and dealers, succeeded in destroying Rivera's reputation in France. Yet Rivera never doubted the importance of his early engagement with European modernism. As his friend and biographer Bertram Wolfe observed, "He regarded Cubism as the most important experience in the formation of his art."

■ William H. Robinson, Associate Curator of Paintings



This 1915 photograph of Picasso in his studio on the rue Schoelcher, Montparnasse (published in Cahiers d'art, *1950, II:284), shows the artist's unfinished painting,* Man with Shrubbery, *in the background.*

Performance

A night of **Indonesian Music and Dance** comes Friday the 5th at 7:00 with *Dancers and Musicians of Bali: Ritual Chants, Dance, & Full Gamelan Orchestra.* Based in the South Bali village of Peliatan, a center for music and art, the 35-member company draws from the finest master performers of the island of Bali. Tickets ($24, $12 CMA members) are available at the ticket center. Reservations highly recommended.

A **Jazz on the Circle Concert** happens the next weekend on Saturday the 13th at 8:00 when *The Nicholas Payton Quartet* comes to Gartner Auditorium. For tickets ($17–$24; $2 discount for CMA members) call the Severance Hall box office at 216–231–1111 or 1–800–686–1141.



Music from the far side of the world: a gamelan orchestra from Bali performs Friday the 5th.

2 Tuesday

Highlights Tour 1:30 *CMA Favorites*

3 Wednesday

Gallery Talk 1:30 *American Impressionism.* Shannon Masterson

Panel Discussion 7:00–8:45 *Diego Rivera: Mirror & Window to the Community.* A panel of speakers from the Cleveland Hispanic community and the museum promises a lively evening of conversation about the work of Diego Rivera and what it means today. Moderated by Lee Fisher, the panel will address the historical antecedents and powerful social justice issues for the Hispanic community and beyond. Co-sponsored by the museum, the National Conference for Community & Justice (NCCJ), and Esperanza. Free tickets are required; call or visit the ticket center

Guest Lecture 7:00 *Shibori: A Japanese American Phenomenon.* Ana Lisa Hedstrom, artist. Co-sponsored by the Textile Art Alliance

Film 7:00 *Thunder Over Mexico* (USA, 1933, b&w, 69 min.) produced by Sol Lesser from footage directed by Sergei Eisenstein. A Mexican peon plots revenge after a landowner's friend rapes his girlfriend. Followed by Sol Lesser's *Death Day* (USA, 1933, b&w, 16 min.), a short film culled from Eisenstein footage of Mexico's Day of the Dead celebrations. $3 CMA members, $6 others

4 Thursday

First Thursday Curatorial consultation for members only, by appointment

Highlights Tour 1:30 *CMA Favorites*

5 Friday

Highlights Tour 1:30 *CMA Favorites*

Film 7:00 *Of Mice and Men* (USA, 1939, b&w, 107 min.) directed by Lewis Milestone, with Lon Chaney Jr., Burgess Meredith, and Betty Field. The best film version of John Steinbeck's tale of migrant farm workers during the Great Depression stars Chaney as the slow-witted Lennie and Meredith as George, his friend and caretaker. Music by Aaron Copland. Cleveland Opera presents Carlisle Floyd's *Of Mice and Men* March 26–28 at the State Theatre. Call 216–241–6000 for tickets. $3 CMA members, $6 others

Music and Dance 7:00 *Dancers and Musicians of Bali: Ritual Chants, Dance, & Full Gamelan Orchestra.* Based in the south Indonesian village of Peliatan, a center for music and art, the 35-member company brings the finest master performers of the island of Bali, presenting ancient communal rituals and dramatic dances, some with improvisation. Dancers relate an idea, story, or myth with highly stylized movements while the gamelan orchestra plays a glittering array of bronze gongs, chimes, and drums. "Balinese fire!" *–New York Times.* Gartner Auditorium $24, $12 CMA members. Tickets at the ticket center

6 Saturday

Gallery Talk 10:30 *Vien, the French Royal Academy and Neoclassicism.* Evelyn Kiefer

Highlights Tour 1:30 *CMA Favorites*

7 Sunday

Gallery Talk 1:30 *American Impressionism.* Shannon Masterson. Sign-language interpreted

Hands-on Workshop 1:30–4:00 *Rivera's Art for Children (Arte de Rivera para los Niños).* Free, drop-in family workshops for all ages. Art projects are based on Mexican designs and mural projects

Organ Recital 2:30 *Karel Paukert.* Works by J. S. Bach, Shearing, Albright, and Bolcom

9 Tuesday

Highlights Tour 1:30 *CMA Favorites*

Variations on *Que Viva Mexico!*



Between 1930 and 1932, the great Soviet filmmaker Sergei Eisenstein (*Potemkin, October*) found himself in Mexico shooting his grandest epic yet. He had come at the urging of muralist Diego Rivera, whom the director had met and befriended in Moscow during the 1920s. Eisenstein's Mexican film, entitled *Que Viva Mexico!*, was envisioned as a vast, six-part revolutionary fresco of the country's history, culture, and people. Partly inspired by Rivera's monumental paintings, *Que Viva Mexico!* was bankrolled by American socialist writer Upton Sinclair. Unfortunately, Sinclair pulled the plug on the project when it went over budget and behind schedule, sending Eisenstein home with one episode remaining to be shot. Sinclair kept the negative, and despite Eisenstein's entreaties to send it to Moscow so that he could edit and finish the film, the Russian master never worked again on his magnum opus. He died in 1948.

Though Eisenstein never cut and assembled his spectacular Mexican footage, others did. In this series we present three different feature films made from the footage, as well as two programs of unedited rushes as shot by Eisenstein and his brilliant cameraman Eduard Tissé. The films are Sol Lesser's 1933 *Thunder Over Mexico* (the 3rd), 1939's *Time in the Sun* (the 10th) by Eisenstein's biographer Marie Seton, and *Que Viva Mexico!* (the 31st), a "definitive" 1979 Soviet version, assembled by Eisenstein's co-director Grigori Alexandrov. The compilations of raw footage (the 17th and the 24th) were put together by Soviet film scholar Jay Leyda for the Museum of Modern Art, where Sinclair ultimately deposited Eisenstein's footage. Though we will never know what Eisenstein's *Que Viva Mexico!* would have looked like, these approximations contain astonishing imagery and are breathtaking and unforgettable themselves.

March's other two films relate to the world of opera. Lewis Milestone's *Of Mice and Men* (the 5th) is a superb film version of the John Steinbeck story that also inspired a 1970 Carlisle Floyd opera that Cleveland Opera is staging this month. Werner Schroeter's *Love's Debris* (the 12th) is a passionate paean to opera starring three legendary divas. Each film $3 CMA members, $6 non-members (new members are encouraged to sign up for the new member orientation at 6:15 today).

Sergei Eisenstein's unfinished epic Que Viva Mexico! *is the inspiration for four different films screening this month.*

10 Wednesday

Gallery Talk 1:30 *Tales in Indian Art.* Lisa Robertson

Film 7:00 *Time in the Sun* (USA, 1939, b&w, 60 min.) produced by Marie Seton from footage directed by Sergei Eisenstein. The original scenario for the unfinished *Que Viva Mexico!* was consulted to make this approximation of the epic that might have been. English narration. $3 CMA members, $6 others

11 Thursday

Highlights Tour 1:30 *CMA Favorites*

12 Friday

Highlights Tour 1:30 *CMA Favorites*

Guest Lecture 7:00 *On the Text of History: Literature and Revolution in Mexico.* Teresa Stojkov, associate professor of Latin studies, Oberlin College

Film 7:00 *Love's Debris* (Germany/France, 1996, color, subtitles, 122 min.) directed by Werner Schroeter, with Anita Cerquetti, Rita Gorr, and Martha Modl. Shot in a 13th-century abbey, this elegant, operatic film stars three legendary divas, who ruminate on love, loss, time, and death even when they're not performing. With Isabelle Huppert and Carole Bouquet. Cleveland premiere. $3 CMA members, $6 others

AKI Concert 7:30 at the Cleveland Center for Contemporary Art. *Composers in the Shape of a Pear.* New works by Chris Brown (String Quartet #1), Arthur Hernandez (*Janus: Two duets for cello, electric guitar, and percussion*), and David Felder (*November Sky*)

13 Saturday

Gallery Talk 10:30 *Buddhist Art in Asia.* Lisa Robertson

Highlights Tour 1:30 *CMA Favorites*

Jazz on the Circle Concert 8:00 *Nicholas Payton Quartet.* Called "the best young trumpet player in jazz" by *Down Beat,* Nicholas Payton received solid grounding. Following in the footsteps of his father, renowned bassist Walter Payton Jr., Nicholas has performed and recorded with the Lincoln Center Jazz Orchestra, legendary trumpeter Doc Cheatham, and his own highly regarded quartet. Part of the Jazz on the Circle series, a collaboration of Severance Hall, Northeast Ohio Jazz Society, the museum, and Tri-C Jazz Fest. Gartner Auditorium $17, $24 ($2 discount for CMA members). Call the Severance box office at 216–231–1111 or 1–800–686–1141

14 Sunday

Gallery Talk 1:30 *Tales in Indian Art.* Lisa Robertson

Hands-on Workshop 1:30–4:00 *Rivera's Art for Children (Arte de Rivera para los Niños).* See Sunday the 7th

AKI Recital 2:30 *Gregory Fulkerson,* violin, *with Charles Abramovic,* piano. Long a champion of contemporary American composers, Fulkerson gained national prominence when he won the 1980 International American Music Competitions. His AKI recital, *Violin music from the '90s,* features works by Lutoslawski (*Subito*), Donald Erb (Sonata for Solo Violin), Cleveland premieres of works by Aaron Jay Kernis (*Air*) and John Adams (*Road Movies*), and a world premiere of Richard Wernick's Sonata for Violin and Piano

15 Monday

Members Day 10:00–7:00 *Diego Rivera*

16 Tuesday

Highlights Tour 1:30 *CMA Favorites*

Education

Thematic Gallery Talks or **Highlights Tours** leave from the main lobby at 1:30 daily. **Saturday Gallery Talks** at 10:30 are offered while museum art classes are in session.

Hear **Five Guest Lectures.** On Wednesday the 3rd at 7:00, artist Ana Lisa Hedstrom offers *Shibori: A Japanese American Phenomenon* (co-sponsored by the Textile Art Alliance of Cleveland). On Friday the 12th at 7:00 is *On the Text of History: Literature and Revolution in Mexico*, with Oberlin's Teresa Stojkov. Then on Wednesday the 24th at 7:15, collectors Reba and Dave Williams appear to discuss *Mexican Prints from the Collection of Reba and Dave Williams* (reception beforehand at 6:30). The annual *Harvey Buchanan Lecture* is at 5:45 on the 26th with *David Carrier* from Carnegie-Mellon University. An archaeology lecture on the 31st at 7:00, *The Mummies of Xinjang*, is offered by Elizabeth J. Barker of Occidental College.



Shibori textile

On Wednesday the 3rd from 7:00 to 8:45, attend a **Panel Discussion,** *Diego Rivera: Mirror & Window to the Community*, with a panel of speakers from the Cleveland Hispanic community and the museum (including Bob Bergman) and moderated by Lee Fisher (co-sponsored by the museum, the National Conference for Community & Justice, and Esperanza). It's free but tickets are required: call the ticket center.

Free Sunday Family Workshops, *Rivera's Art for Children (Arte de Rivera para los Niños)*, take place every Sunday this month from 1:30 to 4:00. The monthly **Family Express**, Sunday the 21st, 3:00–4:30, is a Rivera-themed *Family Mural*. Just before that at 2:30 is *City of Gold for Men So Bold: Mexican Folktales*, a storybook tour led by Anita Peeples.

Sun-Hee Choi's monthly **All-day Drawing Workshop** is 10:30–4:00 on Saturday the 20th. The $20 fee for CMA members ($40 non-members) includes materials and parking. Call ext. 461 by Friday the 12th to register. An **Adult Studio Class,** *Painting in Oil: Still Life and Portrait*, runs Fridays, March 19–May 7, 9:00–12:00 noon ($110 registration fee, $60 CMA members; additional $55 for materials). Call ext. 461 to register. A new **Video** title begins each Sunday.

June 12 marks the **10th Annual Parade the Circle Celebration.** Leaders of groups preparing parade entries are invited to attend free training workshops in parade skills at the Warehouse Studio. The first workshop is Tuesday evening, March 2. For more information (including schedule and directions) call Nan Eisenberg at ext. 483.

17 Wednesday

Gallery Talk 1:30 *Mexican Prints from the Collection of Reba and Dave Williams.* Saundy Stemen

AKI Symposium/Lecture/Concert 3:00/6:30/7:30. *The Cleveland Institute of Music Contemporary Ensemble, Gunther Schuller,* guest composer; *Margaret Brouwer,* artistic director; *Ryan Anthony,* trumpet; *Carol Ruzicka,* violin; *Kathryn Brown,* piano; *Steven Smith,* conductor. The program, *Magnetic Masters,* begins with a symposium at 3:00 followed by a 6:30 pre-concert encounter with Gunther Schuller (both in the recital hall). The 7:30 Gartner Auditorium concert features works by Schuller, Donald Erb, Steve Reich, and John Harbison

New Members Orientation 6:15 Call the ticket center to reserve a spot

Film 7:00 *Eisenstein's Mexican Film: Episodes for Study, Part 1* (USA, 1930–31, b&w, silent, 126 min.) directed by Sergei Eisenstein. Scholar Jay Leyda summarizes Eisenstein's *Que Viva Mexico!* film plan and presents fragmentary sequences as they came out of the camera, without postulating what final form this footage would have taken. Part 2 shows next Wednesday. $3 CMA members, $6 others

18 Thursday

Highlights Tour 1:30 *CMA Favorites*

19 Friday

Adult Studio Class Begins 9:00–12:00 *Painting in Oil: Still Life and Portrait.* Fridays through May 7. Balance color, pattern, texture, and contrast while refining technical skills. $110 registration fee, $60 CMA members. Additional $55 for materials. Call ext. 461 to register.

Highlights Tour 1:30 *CMA Favorites*

AKI Concert 7:30 *Pacifica Quartet*: *Simin Ganatra* and *Kyu-Young Kim,* violin; *Kathryn Lockwood,* viola; *Brandon Vamos,* cello. The rising young Pacifica Quartet, founded in 1994, has won several competitions (Coleman, Concert Artists Guild) and played at prestigious music festivals (Aspen, La Jolla, Santa Fe). The foursome presents works by Jennifer Higdon (*Voices*), Lazar Trachtenberg (*Rachel Weeping*), and Easley Blackwood (Quartet #2) in its Cleveland debut

20 Saturday

All-day Drawing Workshop 10:30–4:00. Intensive class for beginning to advanced students led by Sun-Hee Choi. The $20 members fee ($40 for non-members) includes materials and parking. Call ext. 461 by the 12th to register

Gallery Talk 10:30 *Mexican Prints.* Saundy Stemen

Highlights Tour 1:30 *CMA Favorites*

Pre-concert Lecture 2:15 Walter Strauss

AKI Recital 3:00 *Halida Hairutdinova,* piano, with *Maria Andreini,* violin, and *Roman Markowitz,* piano. The transplanted native Russian and friends present works by Russian masters Alfred Schnittke and Sofia Gubaidulina

21 Sunday

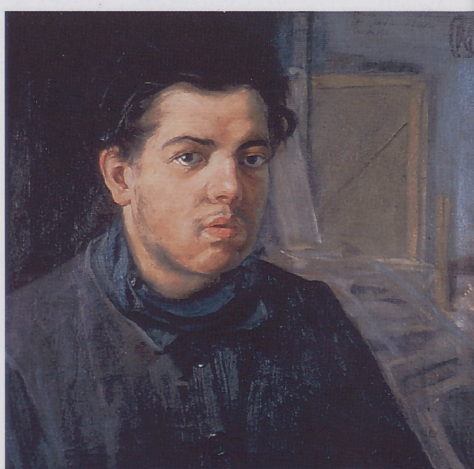
Gallery Talk 1:30 *Mexican Prints.* Saundy Stemen

Hands-on Workshop 1:30–4:00 *Rivera's Art for Children (Arte de Rivera para los Niños).* See Sunday the 7th

Storybook Tour 2:30 *Mexican Folktales.* Anita Peeples

AKI Concert 2:30 *eighth blackbird*: *Molly Alicia Barth,* flutes; *Michael Maccaferri,* clarinets; *Matthew Albert,* violin and viola; *Micholas Photinos,* cello; *Lisa Kaplan,* piano; *Matthew Duvall,* percussion. Recently featured on *CBS Sunday Morning,* this virtuosic young ensemble makes its Cleveland debut with works by Fred Lerdahl (*Fantasy Études*), Thomas Albert (*Thirteen Ways*), and others

Family Mural 3:00–4:30. Following the example of *Diego Rivera,* draw a family-at-work group portrait



AKI: The Return of the New Music Festival

AKI, the museum's biennial new music festival, is back after an almost 14-year hiatus. This month brings 10 concerts and events devoted to the music of 28 composers. The events, held in Gartner Auditorium, at the SPACES art gallery, and at the Cleveland Center for Contemporary Art, explore the diversity of contemporary music at the end of the most revolutionary century in music history.



Nexus

Except for the Wednesday, March 24 Gala Music Concert with *Nexus*, this month's events are free: Sunday the 7th at 2:30, our own organist *Karel Paukert*; Friday the 12th at 7:30, *Composers in the Shape of a Pear* at the Center for Contemporary Art; Sunday the 14th at 2:30, *Gregory Fulkerson*, violin, *with Charles Abramovic*, piano; Wednesday the 17th at 3:00, 6:30, and 7:30, a symposium/lecture/concert with the *Cleveland Institute of Music Contemporary Ensemble, Gunther Schuller*, guest composer; Friday the 19th at 7:30, the *Pacifica Quartet*; Saturday the 20th at 3:00, *Halida Hairutdinova*, piano, with guests; Sunday the 21st at 2:30, *eighth blackbird*; Wednesday the 24 at 7:30, a Gala Music Concert with *Nexus* (tickets from $12; order through the ticket center); Friday the 26th at 7:30, *Werner Jacob*, organ; Saturday the 27th at 10:30, *Organ Music of Our Time*, a lecture by *Werner Jacob;* Saturday the 27th at 7:30, *Oberlin Contemporary Music Ensemble, Timothy Weiss*, director, at SPACES; and Sunday the 28th at 2:30, *Case Western Reserve Wind Ensemble, Gary Ciepluch*, conductor, with *Werner Jacob*, organ soloist.

Complete program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of these programs, please call ext. 282.

Diego Rivera, Self-portrait *(oil on canvas, 1906, Museum de Arte Contemporáneo, Gobierno del Estado de Sinaloa)*

23 Tuesday

Highlights Tour 1:30 *CMA Favorites*

24 Wednesday

Gallery Talk 1:30 *Jean-Bernard Restout's* Sleep *and the French Royal Academy.* Pat Ashton

AKI Preconcert Lecture 6:30 *Paul Cox* taps out *A Brief History of Percussion* in the recital hall

Film 7:00 *Eisenstein's Mexican Film: Episodes for Study, Part 2* (USA, 1930–31, b&w, silent, 129 min.) See March 17. $3 CMA members, $6 others

AKI Gala Music Concert 7:30 *Nexus: Bob Becker, William Cahn, Robin Engelman, Russell Harenberger,* and *John Wyre.* The foremost percussion ensemble in the world performs its museum debut with works by Steve Reich, Gavin Bryars, and Bill Cahn, plus ragtime selections and African drumming. Tickets from $12; order through the ticket center

Guest Lecture 7:15 *Mexican Prints from the Collection of Reba and Dave Williams.* Reba and Dave Williams. Free public reception beforehand at 6:30

25 Thursday

Highlights Tour 1:30 *CMA Favorites*

26 Friday

Highlights Tour 1:30 *CMA Favorites*

Harvey Buchanan Lecture 5:45 *Making Visual Judgments: Connoisseurship and the Post-historical Museum.* David Carrier, professor of philosophy, Carnegie-Mellon University

AKI Recital 7:30 *Werner Jacob,* organ. A veteran of past AKI festivals, Jacob returns with new works by himself, Bengt Hambraeus, and others

27 Saturday

Gallery Talk 10:30 *Restout's* Sleep *and the French Royal Academy.* Pat Ashton

AKI Lecture 10:30 *Organ Music of Our Time.* Werner Jacob

Highlights Tour 1:30 *CMA Favorites*

AKI Concert at SPACES 7:30 *Oberlin Contemporary Music Ensemble, Timothy Weiss,* director, and *Marlene Rosen,* soprano. The ensemble performs works by Berio (*Folksongs*), Volans (*Leaping Dance*), and others in the congenial setting of SPACES art gallery (on the Superior Viaduct, just north of the Detroit-Superior Bridge off West 25th Street)

28 Sunday

Gallery Talk 1:30 *Restout's* Sleep *and the French Royal Academy.* Pat Ashton

Hands-on Workshop 1:30–4:00 *Rivera's Art for Children (Arte de Rivera para los Niños).* See Sunday the 7th

AKI Concert 2:30 *Case Western Reserve Wind Ensemble, Gary Ciepluch,* conductor, *Werner Jacob,* organ soloist. Backed by the CWRU Wind Ensemble, Jacob presents works by Donald Erb, James Mobberley, and himself

30 Tuesday

Highlights Tour 1:30 *CMA Favorites*

31 Wednesday

Gallery Talk 1:30 *The Ancient Near East.* Alicia Hudson

New Members Orientation 6:15 Call the ticket center to reserve a spot

Archaeology Lecture 7:00 *The Mummies of Xinjang.* Elizabeth J. Barker, Occidental College

Film 7:30 *Que Viva Mexico!* (USA/USSR, 1932/79, b&w, 85 min.) assembled by Grigori Alexandrov from footage directed by Sergei Eisenstein. Alexandrov, Eisenstein's assistant on his unfinished Mexican film, constructed this "definitive" version of the six-part epic—intended as a grand tribute to the land, people, and spirit of Mexico. $3 CMA members, $6 others

We'll Help You Plan

Your contributions can join those of past benefactors in helping to ensure the museum's accessibility for future generations. Members can make gifts of all sizes, and they can do so without diminishing their beneficiaries' inheritances—through tax-wise planned giving techniques such as charitable remainder trusts or lead trusts.

The museum staff is committed to helping members create gift arrangements that satisfy their financial and philanthropic objectives simultaneously. We follow these steps: 1) Understand what our members want to accomplish with their gifts. 2) Present options to help our members develop a plan to meet—and usually far exceed—their expectations. 3) Take all the time needed to explore every concern. 4) Discourage members from making gifts that might place them in financial jeopardy. 5) Help arrange meetings if other professionals (financial planners, insurance advisors, CPAs) need to be consulted during the process, and even, if desired, accompany members to these appointments. 6) Most important, encourage every member to review the gift plan with independent counsel before signing an irrevocable document. We want our members to be happy and comfortable with their gifts.

To find out more about making a planned gift, contact senior planned giving officer Karen Jackson. Whatever you wish to explore—charitable trusts, bequests, donations of works of art or appreciated assets (stock or real estate)—she will guide you free of charge through the process, of course guarding your confidences.

Members who have named the museum in their wills and estate plans are honored with membership in the Legacy Society. Among the benefits of membership are an annual tour with the director, recognition in publications (unless you wish to remain anonymous), and a subscription to *Lasting Legacies*, a museum newsletter. Call Karen Jackson at ext. 585 or use the form below.

Save the date: A Financial Security/Retirement Planning Seminar is coming on May 19 at 3:30. Our seminars are well received by members, and we hope you will make plans to join us.

CLIP AND MAIL

❒ The museum is already in my will/estate plan as follows:

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❒ Please send information about making a planned gift

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Members of the Donor Circles play a vital role in providing unrestricted support for the museum's annual operating fund. We welcome new members and thank the following members for their generous increased support during 1998.

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Special Decorations, Special Volunteers

Generosity of time and talent is characteristic of all our museum volunteers, but few can claim as long a history as the ladies of the museum's Womens Council Special Decorations Committee.

For decades, enthusiastic decorators have shared the bounty of their gardens to make arrangements for special museum occasions. When the scale of special events blossomed and decoration moved beyond the creation of occasional floral centerpieces, the Special Decorations Committee joined forces with the special events department. These volunteers produce memorable settings for special events. Our sincere thanks go out to Barbara Martien for her work as the current Special Decorations Committee chair. Over the years, the list of Special Decorations volunteers has grown very large indeed—our thanks to you all.



Helen DeGulis, Womens Council Chair

Diego Rivera

Tickets and Members Events

***Diego Rivera* is a time-ticketed exhibition.** Members can order their free tickets through the ticket center (convenience fee for phone orders). Audio tours are $3. **Regular Ticket Prices** are $5 Tuesday–Friday and $7 Saturday and Sunday, with discounts for students and groups. Children under 6 are free. Bring a friend.

If you attend a **Members-only Monday** on March 15, 10:00–7:00, or April 5, 10:00–7:00, remember timed tickets are still needed.

Dramatic Savings! Is space curved or is it cubed? Find out when you take your *Diego Rivera* ticket stub to the Cleveland Playhouse and see Steve Martin's comedy *Picasso at the Lapin Agile* for $5 off the regular price ($25–$38). The play depicts a hypothetical meeting between Pablo Picasso and Albert Einstein in a Parisian café.



For New Members

If you became a member in the last 18 months, you are invited to attend one of two free **New Members Orientations,** Wednesday, March 17 and Wednesday, March 31, 6:15–7:15; reserve your place by contacting the ticket center. Parking is free with your ticket stub.

On the 17th, there will be a free concert by the Cleveland Institute of Music Orchestra at 7:30 in Gartner—members are encouraged to stay after the orientation to enjoy the concert.

And after the orientation on the 31st is a film beginning at 7:30, *Que Viva Mexico!*, assembled from footage shot for a never-completed epic about Mexico by the great director Sergei Eisenstein. Tickets are only $3 for members.

While you're here, make sure to see *Diego Rivera*. Call the ticket center to save your space for the orientation, film, and exhibition. Don't forget to have dinner at the Oasis Restaurant; for reservations call ext. 184.

Call for Entries

The Textile Art Alliance is sponsoring a special fiber exhibition, **Contained Spaces: A Regional Juried Show of Contemporary Fiber Art,** September 5–November 28. The renowned Gerhardt Knodel, director of the Cranbrook Academy of Art, will be the juror. Artists 18 years of age or older who reside within a 150-mile radius of Cleveland are eligible. All work must be either fiber in content or executed in a fiber technique. Entries must be received by June 18, 1999. For exhibition information and an entry form, contact Valerie Sugar, TAA exhibition chair at 216–595–0793; e-mail: valsugar@aol.com.

What's Ahead

June 12 of this year will bring the tenth annual **Parade the Circle Celebration**—and we're planning a big parade to celebrate the anniversary. A variety of volunteer opportunities will be available: look for an insert in next month's magazine.

Bugatti, our unprecedented exhibition celebrating three generations of the illustrious family of Italian designers, opens July 18. See silver, furniture, sculpture, and other fine decorative works—and six Bugatti automobiles, too. Tickets will be required (free to members).

Corporate Council

The museum would like to recognize with great appreciation the time and effort put forth by the 1998 Corporate Council of the Cleveland Museum of Art. The members of the Corporate Council serve as advocates for the museum and its activities and help secure funding for museum programs from the corporate community.

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The museum is also the recipient of a General Operating Support grant from the Institute of Museum and Library Services, a federal agency. IMLS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

Take Note

Take a **Members-only Bus Trip** to the Detroit Institute of Art to see Diego Rivera's *Detroit Industry* frescoes, Thursday, May 6. The $170 ticket includes transportation, lunch, fees, and a $25 donation to the museum. Call ext. 589.

Many members enjoy access to the fine **Ingalls Library**. The collections are not available for borrowing, but ample space is available for reading in the library. Remember your membership card. Privilege does not apply to student members or family members under 18.

Cleveland Studies in the History of Art, Vol. III is available in the bookstore for $30. This annual scholarly publication features a cover story on Restout.

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The current issue of the award-winning journal *Cleveland Studies in the History of Art* includes the exhibition catalogue for Jean-Bernard Restout's *Sleep—Figure Study*. This important essay studies a tradition hallowed in the French Royal Academy: working directly from the human figure.

